WALK THE TALK: IHJM AT JCU SCAVENGER HUNT

Engaging the Ignatian Heritage Exhibit

STAFF COUNCIL
JOHN CARROLL UNIVERSITY

Ignatian Heritage Week
JANUARY 27 – FEBRUARY 1, 2019

7 TEAMS

10 FEATURED EXHIBITS

5 SUBMISSIONS OF ORIGINAL WORK

15 PHOTO SUBMISSIONS

MUCH COLLABORATION

AND FUN!

Smart teams and technology…

First stop: Dolan East Atrium Entrance

Question: The Jesuits in Maryland were known as… Answer: Catholic Gentlemen of Maryland

Second stop: Grasselli Library

Women Jesuits?

In 1554, Juana of Austria, Spanish princess of the house of Hapsburg, became a Jesuit. That story is not very well known.

Previously, in the mid-1540s, Pope Paul III had directed Ignatius to accept Isabel Roser and two companions as members of something like a women's branch of the Society of Jesus, but that experiment did not last.

Juana of Austria entered almost ten years later. In 1552 the princess, 17 at the time, married the heir to the Portuguese throne. When he died two years later, she returned to Spain. Young, beautiful, and aware of her royal position and power, Juana was also endowed with a talent for ruling. While her brother, Philip II of Spain, was in England as husband of Mary Tudor, he made Juana regent. From 1554 to 1559 she was the effective ruler of Spain.

Juana had an additional ambition: to become a Jesuit. Telling none of her family, she informed Spanish grandee Francis Borgia, an early Jesuit, that she wanted to join the Society of Jesus. The idea was heaped with danger for the Society. Her father, Emperor Charles V, and her brother Philip would be furious with her and the Jesuits for wrecking possible future dynastic marriage plans for Juana. Yet, the new, small, and in some places highly suspect Society could not afford to alienate Juana—depending in part on her good favor for its existence in Spain.

The Society in 1554 had officially been in existence for only fourteen years, yet by Ignatius's death in 1556, there were already 1,000 Jesuits. Men were flocking into the order enthusiastically. Women, too, were attracted and wanted either to found a separate female branch of the Society under the control of the general or to enter directly into the Society itself.

The first of these alternatives had been tried by Isabel Roser in 1545, who got the pope to write a brief allowing her to take the vows of the Society and ordering Ignatius to receive her. In December 1545, Ignatius did receive her vows and those of two other women, but the text of the vows carefully made no mention of entrance into the Society itself. This so-called women's branch of the Society did not last. Roser had been a great friend and patron of Ignatius for many years, but after she took vows she made impossible demands, continued in her own ways, and demanded interminable hours of spiritual direction (more than all the rest of the Jesuits in the Roman Curia combined). In May 1546, Ignatius asked the pope to dispense the recalcitrant Roser from her vows. As a result of this failed experiment, Ignatius got a brief from Pope Paul III in 1547 forbidding the Society to take under its obedience communities of religious women.

Then came Juana. She wanted, and got, for herself not a separate branch of the Society but membership in the Society itself.

So perilous was the project that all existing Jesuit correspondence about the situation avoids her name, using the pseudonym Mateo Sanchez, or Montoya, instead. In a quandary, Ignatius appointed a committee to advise him. It recommended that Juana enter the Society as a permanent scholastic; truly a Jesuit but forever in formation. Otherwise, with solemn vows, she would have been—according to canon and civil law—legally dead, dispossessed of everything, and incapable of ever marrying again.

With the novel, simple, and terminable vows of a Jesuit scholastic, she could have separated from the Society if necessary. When Juana pronounced her three religious vows as a Jesuit, absolute secrecy was enjoined on everyone. She could make no obvious change in her manner of life. So, for her, poverty meant leading a rather austere life at her already simple court. Chastity meant never marrying again. Obedience—well, her letters show her sometimes trying to give orders to Ignatius and Borgia.

This secrecy was imposed not only because of Juana's position but also to preclude at all costs anyone else following her example. Ignatius and his committee saw the problem of responding to the possibility that a whole crowd of high-born ladies would be knocking on the general's door for entrance into the Society.

The secret was so well kept that no one ever suspected it. And as far as is known today, Juana lived the rest of her rather short life (she died at the age of 38 in 1573) as the only woman Jesuit.

—John Padberg, SJ., "Secret, Perilous Project," *Company Magazine*, Fall 1999

Portrait of Juana of Austria and a Young Girl.
Sofonisba Anguissola
Isabella Stewart Gardner Museum, Boston

Artist Sofonisba Anguissola was a female painter of the Italian Renaissance.

Attempts by women to live religious life on the Jesuit model have been fraught with difficulty since the time of Ignatius himself. The reform of female communities was a major project proceeding from the Council of Trent, involving Ignatius and his early companions in a Herculean task. The question arose of taking some of these convents under Jesuit jurisdiction. While the nuns and several of their Jesuit confessors were enthusiastic, Ignatius resisted. Of supreme importance to him was the principle of universal mission and mobility for his fledgling Society of Jesus. To tie his men down to the service of monastic houses was to act in contradiction to this identifying principle. The freedom and flexibility in Ignatius' new concept of religious life for men had already given rise to substantial controversy. Given prevailing views on the place of women in society, and scandals, real or imagined, involving breaches of nuns' enclosure, he was strongly averse to violating social and moral codes with a branch of women Jesuits. While the Jesuits were not exempt from the social prejudices and misogynistic assumptions of their time, Ignatius himself had a wide spiritual correspondence with prominent women and never hesitated to enlist their support in promoting the welfare and apostolic ministries of his nascent order.

—Gemma Simmonds in The Cambridge Companion to The Jesuits (Cambridge University Press, 2008)

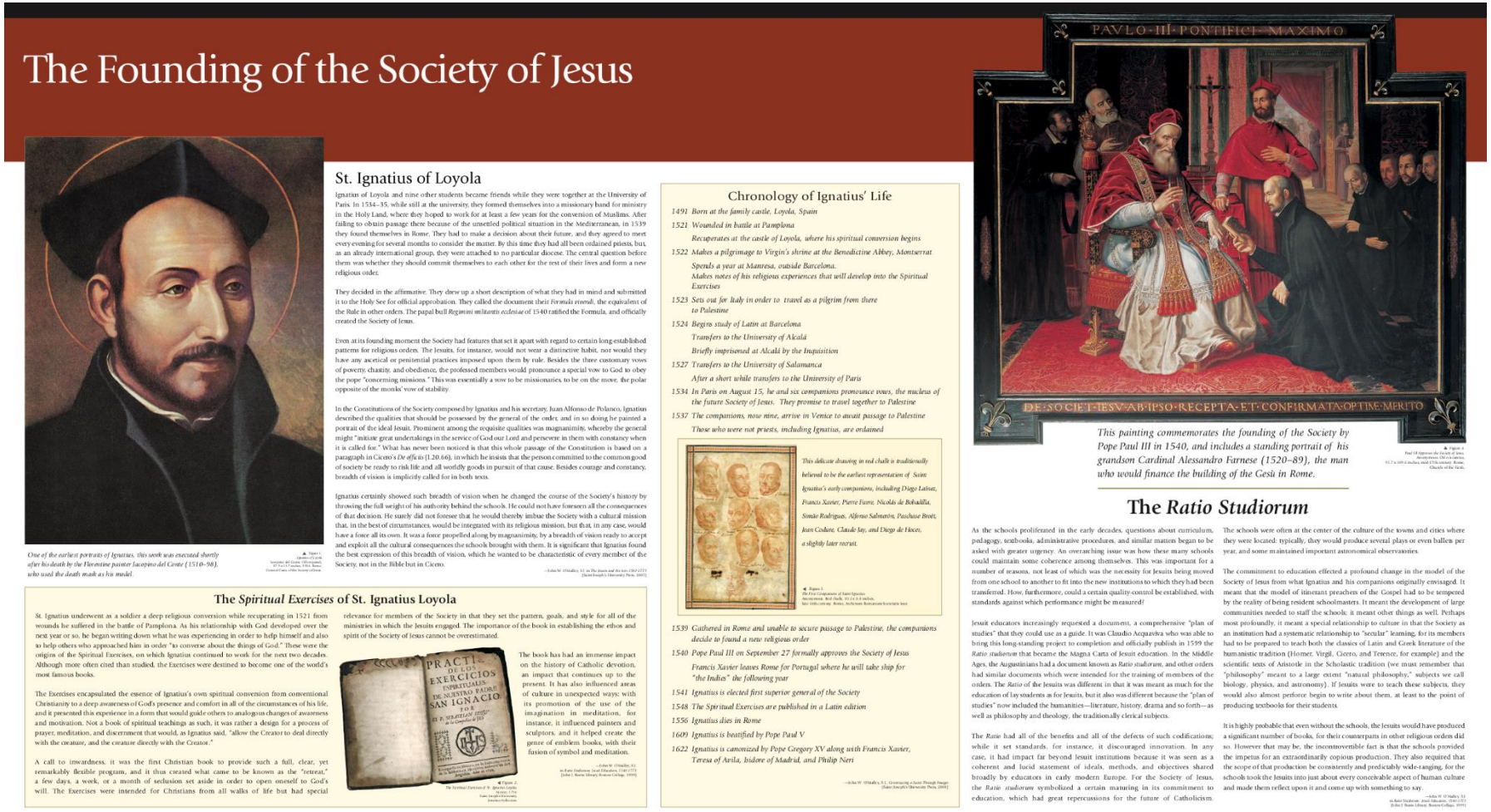
Prompt:
Read the exhibit and reflect on its content. React as a team to what you have read and share something that resonated with you, or you found to be an important element of this piece.

Reaction highlights:
From the early days the Jesuit spirituality was as appealing and popular with women as it was to men. Roles were created for women despite the rules against allowing women Jesuits.

Ignatius and the Jesuits are very good at practical yet creative solutions to tricky issues, such as politics and role of women in the church.

Juana was willing to sacrifice everything and was so persistent in wishing to become a Jesuit

Third stop: Administration Building 1st Floor



The Founding of the Society of Jesus

One of the earliest portraits of Ignatius, this work was executed shortly after his death by the Florentine painter Jacopino del Conte (1510–98), who used the death mask as his model.

St. Ignatius of Loyola

Ignatius of Loyola and nine other students became friends while they were together at the University of Paris. In 1534–35, while still at the university, they formed themselves into a missionary band for ministry in the Holy Land, where they hoped to work for at least a few years for the conversion of Muslims. After failing to obtain passage there because of the unsettled political situation in the Mediterranean, in 1539 they found themselves in Rome. They had to make a decision about their future, and they agreed to meet every evening for several months to consider the matter. By this time they had all been ordained priests, but, as an already international group, they were attached to no particular diocese. The central question before them was whether they should commit themselves to each other for the rest of their lives and form a new religious order.

They decided in the affirmative. They drew up a short description of what they had in mind and submitted it to the Holy See for official approbation. They called the document their *Formula vivendi*, the equivalent of the Rule in other orders. The papal bull *Regimini militantis ecclesiae* of 1540 ratified the Formula, and officially created the Society of Jesus.

Even at its founding moment the Society had features that set it apart with regard to certain long-established patterns for religious orders. The Jesuits, for instance, would not wear a distinctive habit, nor would they have any ascetical or penitential practices imposed upon them by rule. Besides the three customary vows of poverty, chastity, and obedience, the professed members would pronounce a special vow to God to obey the pope "concerning missions." This was essentially a vow to be missionaries, to be on the move, the polar opposite of the monks' vow of stability.

In the Constitutions of the Society composed by Ignatius and his secretary, Juan Alfonso de Polanco, Ignatius described the qualities that should be possessed by the general of the order, and in so doing he painted a portrait of the ideal Jesuit. Prominent among the requisite qualities was magnanimity, whereby the general might "initiate great undertakings in the service of God our Lord and persevere in them with constancy when it is called for." What has never been noticed is that this whole passage of the Constitution is based on a paragraph in Cicero's *De officiis* (1.20.66), in which he insists that the person committed to the common good of society be ready to risk life and all worldly goods in pursuit of that cause. Besides courage and constancy, breadth of vision is implicitly called for in both texts.

Ignatius certainly showed such breadth of vision when he changed the course of the Society's history by throwing the full weight of his authority behind the schools. He could not have foreseen all the consequences of that decision. He surely did not foresee that he would thereby imbue the Society with a cultural mission that, in the best of circumstances, would be integrated with its religious mission, but that, in any case, would have a force all its own. It was a force propelled along by magnanimity, by a breadth of vision ready to accept and exploit all the cultural consequences the schools brought with them. It is significant that Ignatius found the best expression of this breadth of vision, which he wanted to be characteristic of every member of the Society, not in the Bible but in Cicero.

—John W. O'Malley, S.J., in *The Jesuits and the Arts 1540-1773* (Saint Joseph's University Press, 2005)

Chronology of Ignatius' Life

1491 Born at the family castle, Loyola, Spain

1521 Wounded in battle at Pamplona
Recuperates at the castle of Loyola, where his spiritual conversion begins

1522 Makes a pilgrimage to Virgin's shrine at the Benedictine Abbey, Montserrat
Spends a year at Manresa, outside Barcelona.
Makes notes of his religious experiences that will develop into the Spiritual Exercises

1523 Sets out for Italy in order to travel as a pilgrim from there to Palestine

1524 Begins study of Latin at Barcelona
Transfers to the University of Alcalá
Briefly imprisoned at Alcalá by the Inquisition

1527 Transfers to the University of Salamanca
After a short while transfers to the University of Paris

1534 In Paris on August 15, he and six companions pronounce vows, the nucleus of the future Society of Jesus. They promise to travel together to Palestine

1537 The companions, now nine, arrive in Venice to await passage to Palestine
Those who were not priests, including Ignatius, are ordained

This delicate drawing in red chalk is traditionally believed to be the earliest representation of Saint Ignatius's early companions, including Diego Laínez, Francis Xavier, Pierre Favre, Nicolás de Bobadilla, Simão Rodrigues, Alfonso Salmerón, Paschase Broët, Juan Codure, Claude Jay, and Diego de Hoces, a slightly later recruit.

1539 Gathered in Rome and unable to secure passage to Palestine, the companions decide to found a new religious order

1540 Pope Paul III on September 27 formally approves the Society of Jesus
Francis Xavier leaves Rome for Portugal where he will take ship for "the Indies" the following year

1541 Ignatius is elected first superior general of the Society

1548 The Spiritual Exercises are published in a Latin edition

1556 Ignatius dies in Rome

1609 Ignatius is beatified by Pope Paul V

1622 Ignatius is canonized by Pope Gregory XV along with Francis Xavier, Teresa of Avila, Isidore of Madrid, and Philip Neri

—John W. O'Malley, S.J., Constructing a Saint Through Images (Saint Joseph's University Press, 2008)

The *Spiritual Exercises* of St. Ignatius Loyola

St. Ignatius underwent as a soldier a deep religious conversion while recuperating in 1521 from wounds he suffered in the battle of Pamplona. As his relationship with God developed over the next year or so, he began writing down what he was experiencing in order to help himself and also to help others who approached him in order "to converse about the things of God." These were the origins of the Spiritual Exercises, on which Ignatius continued to work for the next two decades. Although more often cited than studied, the Exercises were destined to become one of the world's most famous books.

The Exercises encapsulated the essence of Ignatius's own spiritual conversion from conventional Christianity to a deep awareness of God's presence and comfort in all of the circumstances of his life, and it presented this experience in a form that would guide others to analogous changes of awareness and motivation. Not a book of spiritual teachings as such, it was rather a design for a process of prayer, meditation, and discernment that would, as Ignatius said, "allow the Creator to deal directly with the creature, and the creature directly with the Creator."

A call to inwardness, it was the first Christian book to provide such a full, clear, yet remarkably flexible program, and it thus created what came to be known as the "retreat," a few days, a week, or a month of seclusion set aside in order to open oneself to God's will. The Exercises were intended for Christians from all walks of life but had special relevance for members of the Society in that they set the pattern, goals, and style for all of the ministries in which the Jesuits engaged. The importance of the book in establishing the ethos and spirit of the Society of Jesus cannot be overestimated.

The book has had an immense impact on the history of Catholic devotion, an impact that continues up to the present. It has also influenced areas of culture in unexpected ways: with its promotion of the use of the imagination in meditation, for instance, it influenced painters and sculptors, and it helped create the genre of emblem books, with their fusion of symbol and meditation.

—John W. O'Malley, S.J., in *Ratio Studiorum: Jesuit Education, 1540-1773* (John J. Burns Library, Boston College, 1999)

PAVLO·III·PONTIFICI·MAXIMO

DE·SOCIET·IESV·AB·IPSO·RECEPTA·ET·CONFIRMATA·OPTIME·MERITO

This painting commemorates the founding of the Society by Pope Paul III in 1540, and includes a standing portrait of his grandson Cardinal Alessandro Farnese (1520–89), the man who would finance the building of the Gesù in Rome.

The *Ratio Studiorum*

As the schools proliferated in the early decades, questions about curriculum, pedagogy, textbooks, administrative procedures, and similar matters began to be asked with greater urgency. An overarching issue was how these many schools could maintain some coherence among themselves. This was important for a number of reasons, not least of which was the necessity for Jesuits being moved from one school to another to fit into the new institutions to which they had been transferred. How, furthermore, could a certain quality-control be established, with standards against which performance might be measured?

Jesuit educators increasingly requested a document, a comprehensive "plan of studies" that they could use as a guide. It was Claudio Acquaviva who was able to bring this long-standing project to completion and officially publish in 1599 the *Ratio studiorum* that became the Magna Carta of Jesuit education. In the Middle Ages, the Augustinians had a document known as *Ratio studiorum*, and other orders had similar documents which were intended for the training of members of the orders. The *Ratio* of the Jesuits was different in that it was meant as much for the education of lay students as for Jesuits, but it also was different because the "plan of studies" now included the humanities—literature, history, drama and so forth—as well as philosophy and theology, the traditionally clerical subjects.

The *Ratio* had all of the benefits and all of the defects of such codifications; while it set standards, for instance, it discouraged innovation. In any case, it had impact far beyond Jesuit institutions because it was seen as a coherent and lucid statement of ideals, methods, and objectives shared broadly by educators in early modern Europe. For the Society of Jesus, the *Ratio studiorum* symbolized a certain maturing in its commitment to education, which had great repercussions for the future of Catholicism.

The schools were often at the center of the culture of the towns and cities where they were located: typically, they would produce several plays or even ballets per year, and some maintained important astronomical observatories.

The commitment to education effected a profound change in the model of the Society of Jesus from what Ignatius and his companions originally envisaged. It meant that the model of itinerant preachers of the Gospel had to be tempered by the reality of being resident schoolmasters. It meant the development of large communities needed to staff the schools; it meant other things as well. Perhaps most profoundly, it meant a special relationship to culture in that the Society as an institution had a systematic relationship to "secular" learning, for its members had to be prepared to teach both the classics of Latin and Greek literature of the humanistic tradition (Homer, Virgil, Cicero, and Terence, for example) and the scientific texts of Aristotle in the Scholastic tradition (we must remember that "philosophy" meant to a large extent "natural philosophy," subjects we call biology, physics, and astronomy). If Jesuits were to teach these subjects, they would also almost perforce begin to write about them, at least to the point of producing textbooks for their students.

It is highly probable that even without the schools, the Jesuits would have produced a significant number of books, for their counterparts in other religious orders did so. However that may be, the incontrovertible fact is that the schools provided the impetus for an extraordinarily copious production. They also required that the scope of that production be consistently and predictably wide-ranging, for the schools took the Jesuits into just about every conceivable aspect of human culture and made them reflect upon it and come up with something to say.

—John W. O'Malley, S.J., in *Ratio Studiorum: Jesuit Education, 1540-1773* (John J. Burns Library, Boston College, 1999)

Prompt: Describe the life event that inspired St. Francis' spiritual exercises.
Answer: Recovering from his injuries in the battle of Pamplona.

Fourth stop: Administration Building 2nd Floor

Jesuit Emblems

An emblem—an image accompanied by a motto and either verses or a short prose passage—is both art and literature. It seeks to convey an abstract idea through the combination of a visual image and a brief text. The interplay of the two is what unlocks the meaning, as the two elements together impress in a way that neither could alone.

The Jesuits more than anyone else integrated the emblem in education, and used it as a pedagogical crowning-piece to recommend their education system to the outside world. . . . In the hands of the Jesuits the emblem was both an artistic-ingenious and a persuasive means of communication. The emblem was part of the high technology of . . . Jesuit eloquentia. It influences the public in a very powerful way and it also demonstrates the ingenium of its designers. So the emblem just had to play a part in the education in the Jesuit colleges, an education that was completely directed to the acquisition of this eloquentia. —Karel Porteman

◀ Figure 1.

The earliest and most visible of Jesuit emblem books was Jerome Nadal's *Evangelicae historiae imagines and Adnotationes et meditationes*, published in 1593. Although not emblematic in the proper sense (it is what we might term "proto-emblematic"), this important work sets out the visual steps in Ignatian meditation and is the first emblematic creation by a Jesuit. Nadal's method of assigning letters (A, B, C, etc.) to each constitutive element of the Gospel scene that was keyed to captions identifying the places, persons, and actions depicted was subsequently adopted by many religious illustrated and emblem books.

Emblems were distinctly preferred by the Jesuits, who produced more emblem books (in all the major European vernacular languages, as well as in Latin) than did any other identifiable group of writers, employing them in their ministries of education and preaching, and to disseminate Ignatian spirituality.

Ignatian spirituality insists that the ordinary fabric of everyday life always has a deeper hidden meaning, for the finite and the quotidian are the privileged place of encounter with God. This conviction is summed up in the leitmotif of the Ignatian tradition, "finding God in all things." In other words, just as in emblems, where meaning is hidden or concealed and needs to be deciphered through attentive "reading," in Ignatian spirituality reality must be decoded and transformed into a "spiritual painting" that points to the *true* reality. The design, composition, and submission for general criticism of emblems was also an integral part of the educational curriculum of Jesuit colleges, specifically in the area of rhetoric (the emblem was considered an *imago figurata*, and thus part of the rhetorical doctrine of tropes).

The privileged place of emblematics in Jesuit pedagogy was rooted in the time-honored belief that in the learning process the eye was the most important sense organ, and hence that visual images, such as emblems, have a deeper and longer-lasting effect on the memory than words: "By encoding the subject matter in emblem books, it becomes easier to grasp and to commit to memory; by decoding the matter as a reader-viewer, it can be assimilated more easily and lastingly."

Thus, the emblem was intrinsically related to the art of memory, whose primary aim was not simply retention, but creative composition, which put the mind "in play," provoked new thought, and resulted in "making" new things. This process entailed crafting memorable images, namely, emotionally heightened images (bloody, violent, monstrous, titillating, awe-inspiring, pathetic), or everyday images put into unexpected contexts.

How do emblematics work in practice? The task of "emblematizing" a subject, or representing or expressing it in emblematic form, involved not decoding, but encoding it. An emblem combined three elements: (1) an illustration (*pictura*), (2) a title or motto, and (3) a poem, with or without commentary (*subscriptio*) (see Figure 2). For the viewer, the emblem presents an enigmatic image that can be deciphered only by discovering the link between it and the apparently unrelated motto. The emblematist's contribution is the use of old materials to make something new: the variation, adaptation, and personalization of already existent materials (derived from a wide variety of sources, such as iconologies, bestiaries, natural history, astrology, commonplace proverbial wisdom, earlier emblem books, etc.) to meet new needs, situations, and attitudes.

The emblematic compositional or encoding process involved "reassembling" these older materials in a way that the tension between the expectations produced by the earlier use of the materials and their new adaptation generates the surprise that forms much of the emblem's appeal.

motto

pictura

subscriptio

This emblem, which has a surrealistic quality, illustrates Song of Songs 4:9: "Thou hast wounded my heart with one of thy eyes." Berthod explains: "This eye from which comes an arrow that pierces a heart represents the eye of Jesus Christ, who beholds a Soul that He loves, and simultaneously wounds and enflames it with His love."

▲ Figure 2.
Francois Berthod,
Sacred Emblems Taken from Sacred Scripture and the Fathers of the Church,
Paris, 1665.

Emblematics and Modern Tattoos

Figure 3. ▲
Some modern tattoos derive directly from emblematic devotional images. The tattoo above incorporates two popular images from 17th-century emblems: the heart which conveys love and the eye set in the hand which usually conveys a warning to be careful and not to trust too easily.

Figure 4. ▶
Emblem 88,
Julius Wilhelm Zincgref,
Emblematum Ethico-Politicorum centuria
Motto: *Trust guarded with the eyes.*

Figure 5. ▶
Emblem XXII.
George Wither,
A Collection of Emblemes: Ancient and Moderne (1635)
Motto: *Give Credit, but, first, well beware,*
Before thou trust them, who they are.

The tattoo shown in Figure 3 derives from emblematic images like the one shown in Figures 4 and 5. The hand reaching out means trust. A handshake signifies friendship and trust, while the open eye indicates the precaution and circumspection that a wise person exercises in offering friendship.

Figure 6. ▲
Image from a 20th-century tattoo pattern book.

A variation that occurs frequently in tattoo imagery is a picture of a handshake, sometimes combined with the image of the heart, to symbolize friendship, love, and matrimony.

◀ Figure 7.
Emblem XI,
Daniel Cramer,
Emblematia Sacra
Motto: *The end of the body is not the end.*
To live fully is to gain Christ by dying

This religious emblem depicts a winged human heart [the soul] ascending toward the monogram of Christ (IHS) from a skull. A snake winding through the eye sockets of a skull was a popular memento mori [remember you are mortal] in the 17th century.

▲ Figure 8.
This contemporary tattoo pattern derives from 17th-century emblematic literature and functions now, as it did then, as a memento mori [remember you are mortal]. The snake signifies immortality and knowledge that persists beyond death.

Some motifs in tattoo art reveal how patterns and images familiar from the emblem tradition have survived in popular imagery. The tendency to adorn tattooed images with inscriptions and maxims is also remarkable.

At first sight one might assume that tattoos and emblematics have little in common, but a closer look is revealing. At a Tattoo Convention I looked at artists' pattern books which are intended to attract new customers. One of the photographs showed a hand with an open eye tattooed in the middle of the palm.

We encounter the same motif of the eye set in the hand in emblem books, where it usually conveys a warning to be careful and not to trust too easily, as in Zincgref's emblem *Oculata fides* [Trust guarded with the eyes] and in George Wither's 'Give credit, but, first, well beware.' The hand reaching out usually means trust and fidelity, while the open eye indicates precaution or circumspection. The specific combinations of the two motifs forms a unique moral, and it is not likely that the tattoo artist who 'invented' or rather re-invented the image had the same idea or intention in mind. However one might claim that the process of 'finding' the image is not far removed from the emblematic mode of combining isolated items of symbolic value to form a new, original and surprising *pictura*.

Emblematic Motifs in Pattern Books for Tattoos

From an examination of tattooists' pattern books, a specific typology of images can be established that bears resemblance to motif categories in emblem compilations. Although these images are shorn of their original contexts, and in spite of the trivialization they underwent in the following centuries, some motifs have survived that were also very popular in 16th- and 17th-century emblem books. For example, the anchor as a sign of Christian hope became a symbol of seafaring and navigation in many sailors' tattoos.

Many examples in modern pattern books emblems that one is tempted to assume that they derive directly from emblem books, or at least from emblematic devotional pictures. Among those tattoos one discovers all sorts of combinations of a snake with a sword or dagger, which sometimes bear inscriptions such as 'True till death.' Other variations that occur frequently in tattoo imagery are pictures of handshakes, sometimes combined with the image of the heart, to depict the confirmation of friendship, love, and matrimony. The heart is certainly one of the most popular images in emblems and in applied emblematics.

Another important parallel can be found in the way some tattoos function almost like imprese or mottoes. Here the tattoo fulfills a similar function to the impresa in the renaissance and baroque eras, that is, to convey a self-understanding and present the individual's general opinions and attitudes.

The Authority of Images

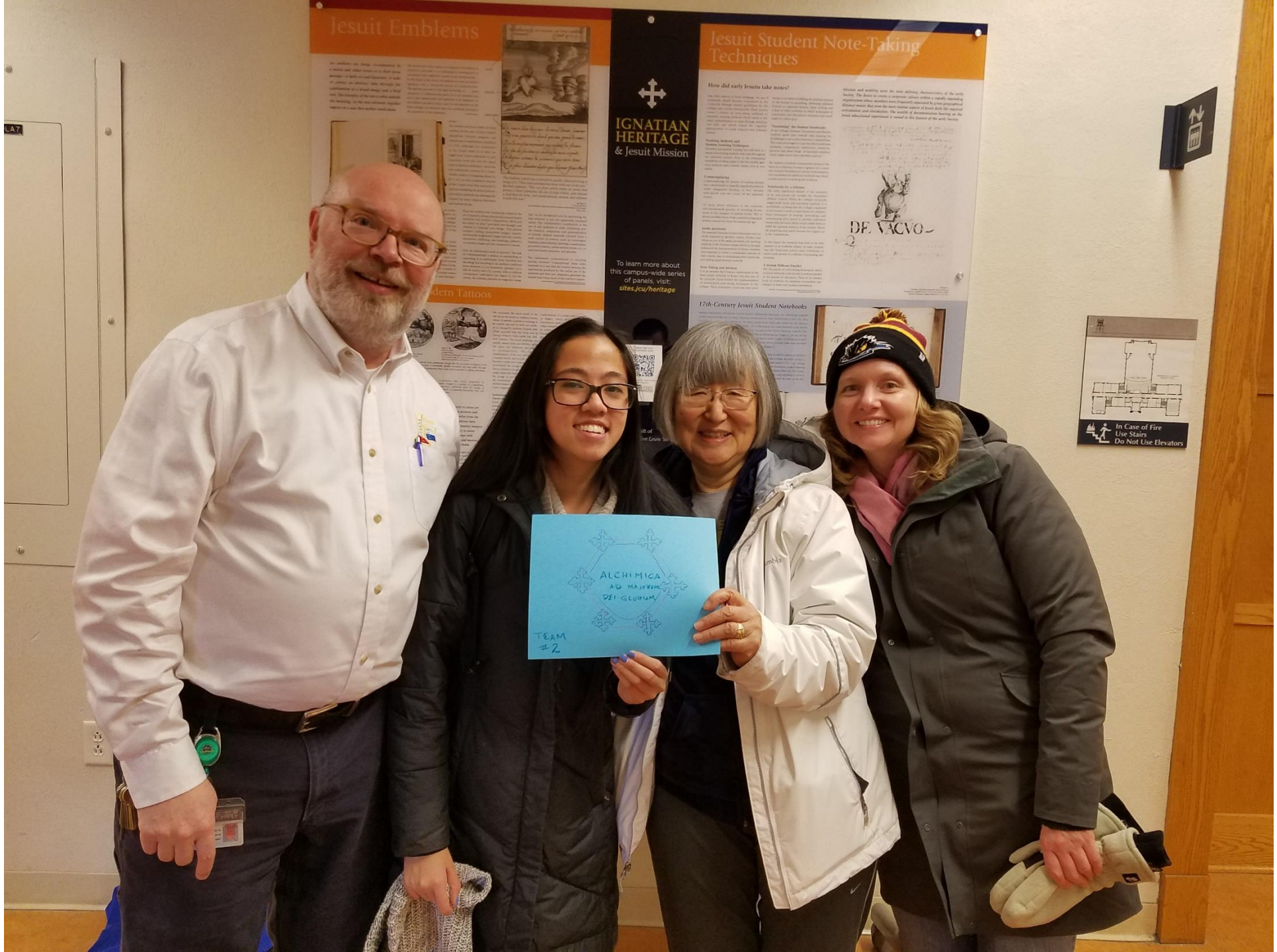
The striking similarities between tattoos and emblems are by no means accidental. Such images fulfill two purposes at the same time. On the one hand, the old values are evoked and remembered, but on the other hand, the new meaning is connected to the authority of the older image and is strengthened by being contrasted with it.

Whether or not images found in modern tattoos derive directly from the emblems to which they often bear such an obvious and strange resemblance, it is obvious that many of the images, especially the heart emblems in combination with other attributes, are popular for exactly the same reasons that they appealed to readers of 17th-century emblem compilations.

Prompt: Read and reflect on the significance of Jesuit emblems. As a team, use the supplies to create your own emblem. Take a photo with members of your team holding the emblem and upload it here. Next, insert your emblem into the box for display at our culminating event.

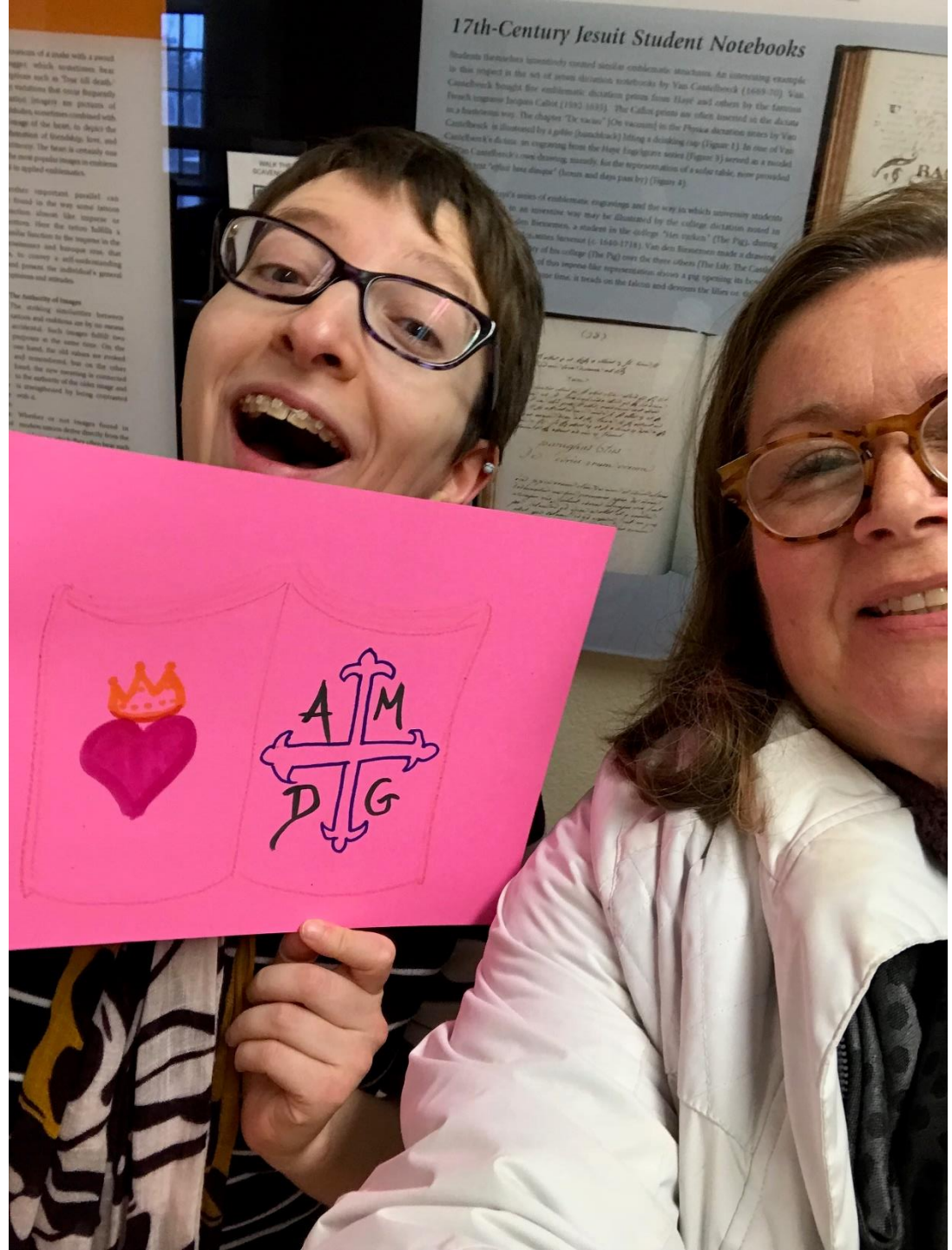
Responses follow…


INTELLECT
IHS
CHARACTE
LEADERSHI
SERVICE
ihs

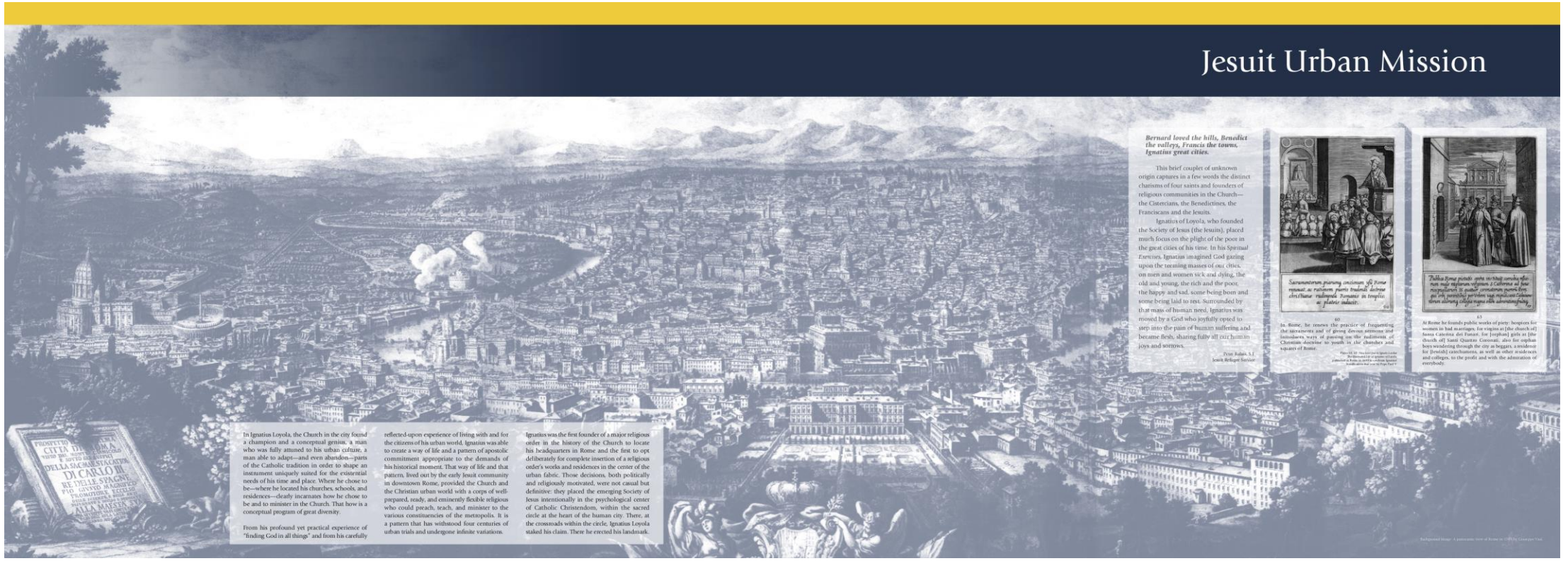

Jesuit Emblems
IGNATIAN HERITAGE & Jesuit Mission
To learn more about this campus-wide series of panels, visit: sites.jcu/heritage
Jesuit Student Note-Taking Techniques
How did early Jesuits take notes?
17th-Century Jesuit Student Notebooks
In Case of Fire Use Stairs Do Not Use Elevators
ALCHIMICA
AD MAJOREM
DEI GLORIAM
TEAM #2


Jesuit Emblems
IGNATIAN HERITAGE & Jesuit Mission
Jesuit Student Note-Taking Techniques
DE VACVO
Austin
Natalie


IGNATIAN
HERITAGE
& Jesuit Mission
17th-Century Jesuit Student Notebooks
Magis Virtus Legalis


17th-Century Jesuit Student Notebooks
A M
D G

Fifth stop: Rodman Hall Admission Lobby



Prompt: Give an example of public works of piety.
Examples: Hospices for women in bad marriages and homes for orphan boys

Sixth stop: Rodman Hall Chapel

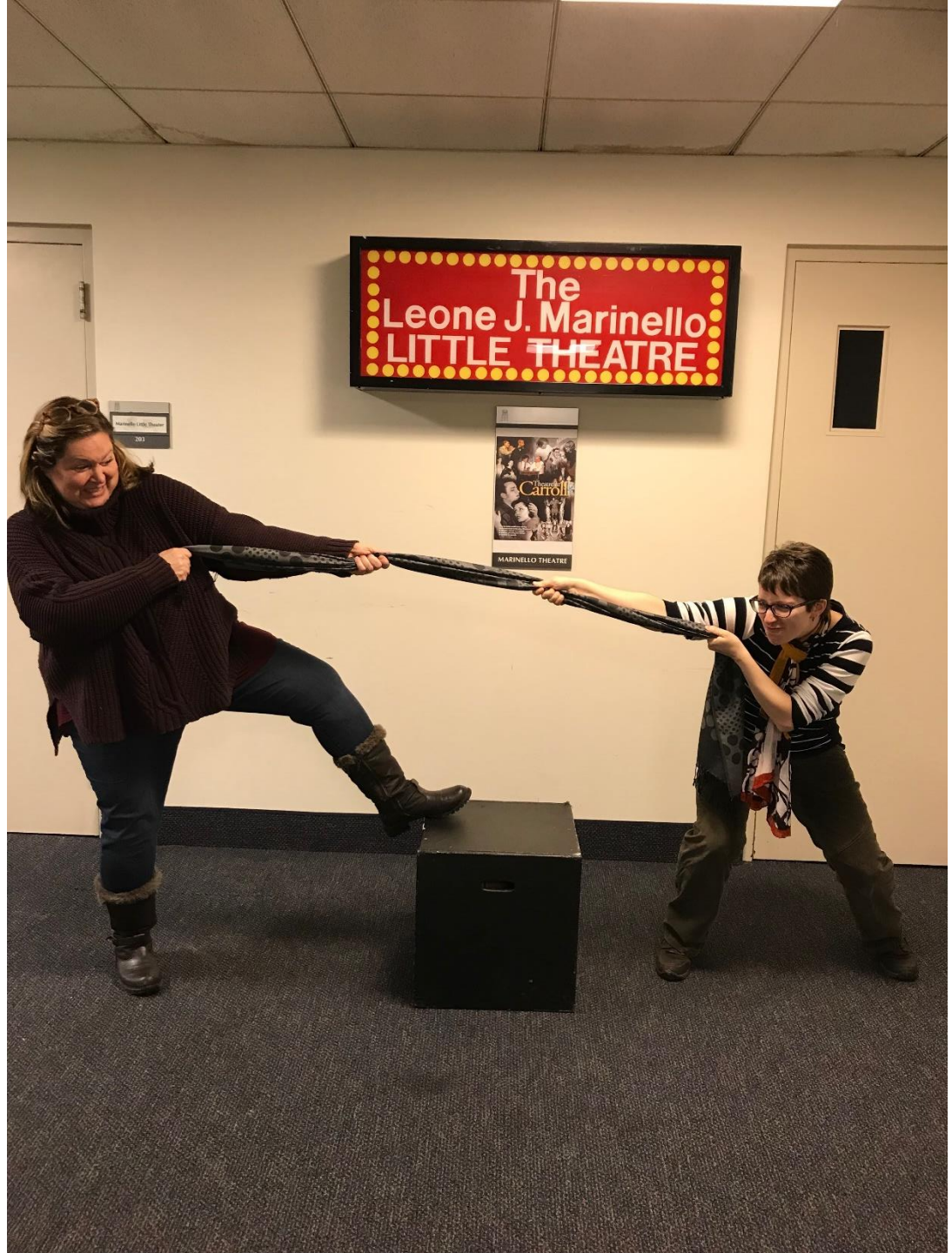
Question:
Who generously provided the stained glass windows and furnishings of the chapel?

Answer:
Members of the John Carroll Guild, 1954

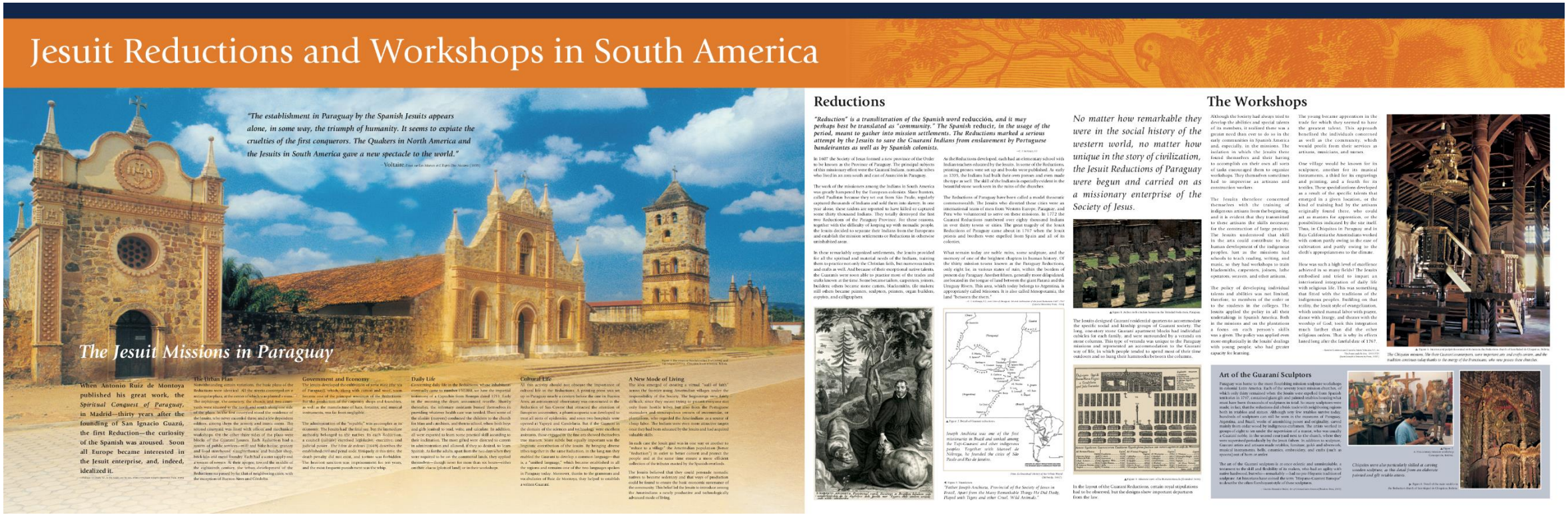
Seventh stop: Marinello Theater, Student Center

Prompt: After reading this display, get artsy! Take a picture on stage (or outside of the entrance if locked) with members of your group assembled in a performance-like fashion. (Extra points will be given for creativity.)
Photos follow…


EXIT
The
Leone J. Marinello
LITTLE THEATRE


The
Leone J. Marinello
LITTLE THEATRE
MARINELLO THEATRE

Eighth stop: Lobardo Student Center, Ground Floor



Question: What does reduction mean and what JCU student activity might align with this?
Answer: Community. Examples include Labre, Immersion trips, Student Union and more!

Ninth stop: Boler College of Business

Jesuits and Business

After the restoration of the Society, the changed structure of the world forced the Society to adopt altered modes of action. No longer could the schools give a free education. Unlike the pre-1773 school, founded by an individual or a civic community, the post-1814 Jesuit school, most frequently without a financial sponsor because of the impoverished state of the aristocracy, established its fiscal bases in the tuition exacted from students.

—William V. Bangert, S.J., *A History of the Society of Jesus* (The Institute of Jesuit Resources, 1972)

The Role of Business Schools in Jesuit Education

The mere existence of business schools in Jesuit universities proclaims that their role in the service of faith and the promotion of justice is valued.

They are living witnesses to the belief that God is in all things and that all talents and skills can give glory to God (Decree 1: "United with Christ on Mission," 34th General Congregation of the Society of Jesus). Academic research is the second role that business schools have in Jesuit higher education. And research in a Jesuit university cannot be without an apostolic end. As with every element of Jesuit education, it must be in harmony with the "demands of the service of faith and the promotion of justice" (Decree 17: "Jesuits and University Life" [410]). Jesuit universities need to be engaged with society and culture at all levels. Research is an important method of engagement.

As a Jesuit who is becoming a respected researcher, I am a living witness to the belief that all talents and skills give glory to God. What is true for me as an individual is true for business schools in Jesuit universities. I also am able to have an effect on my peers and the business community. The same is true of business schools in Jesuit universities. Through their research, they engage the world by increasing knowledge and having their voices heard by their academic peers and the business community.

Teaching is the third role that business schools have in Jesuit higher education. If I take the *Contemplation to Attain Divine Love* in the *Spiritual Exercises* seriously, I must help them (business majors) find God in their lives. The only way I can do that is through what they believe to be important. If it is their business courses that they find important, it is in their business courses that they will learn to see God at work in their lives. Helping these students see God's love at work in all they do is what I find exciting and meaningful about teaching.

—Gregory N. P. Konz, S.J., *Jesuit Education 21: Conference Proceedings on the Future of Jesuit Higher Education* (Saint Joseph's University Press, 1999)

Motto: *The Society Points the way to salvation through teaching and example. As if he creates a light from his own light, he brings it to pass that it shines nonetheless for himself when he has kindled it for another.*

▲ Figure 5.
Emblem 466. *Imago primi saeculi Societatis Iesu*
Ennius in Cicero book 1 *de Officiis.*
(Antwerp: Plantin Press, 1640)
Special Collections, Saint Joseph's University, Philadelphia

The academic stature of Business and Economics programs in Jesuit colleges and universities has markedly improved over the past two decades. All of us can be proud of what has happened, not just because these schools bring in the revenue, but because they offer challenging programs.

During the past two decades there have also been strong efforts by both the Society and the U.S. Catholic Bishops Conference to make a difference, in terms of social advocacy, on U.S. economic and general public policy. Such efforts have a long tradition, going back to the advocacy of the rights of collective bargaining by many Catholic bishops at the beginning of this century, to the founding of labor schools, as outreach education programs, by Jesuit schools in the 1930s and 1940s.

How can we give people not specific policy recommendations, "answers," the do's and don'ts of being a socially conscious Catholic, but rather a critical framework to help them sort out the "wheat" from the "chaff," as they face a continuous bombardment of ideas in their professional and personal lives?

The Church for more than a century did an impressive job of education of masses of immigrant Catholics in the United States to move up in American society. Now, at another level, the Church can help the professional-class grandchildren and great grandchildren of these immigrants to develop a more critical moral perspective in their day-to-day lives.

The time is ripe for us in Jesuit higher education to take the initiative in moving the Church and Society to a more effective role in wider society, toward more critical policy reflection and formulation.

—Paul D. McNelis, S.J., *Jesuit Education 21: Conference Proceedings on the Future of Jesuit Higher Education* (Saint Joseph's University Press, 1999)

Motto: *The Education of Youth. Until Christ Takes Shape in you*

▲ Figure 6.
Emblem 468. *Imago primi saeculi Societatis Iesu*
(Antwerp: Plantin Press, 1640)
Special Collections, Saint Joseph's University, Philadelphia

Prompt: Read the exhibit. When finished, find a faculty or staff member in Boler and take a photo with them.
Submissions follow…


John Carroll
UNIVERSITY
DEAN'S
COMPLEX
117
Boler College
of Business
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IGNATIAN
HERITAGE
& Jesuit Mission
Jesuits and Business
After the restoration of the Society, the changed structure of the world forced the Society to adopt altered modes of action. No longer could the schools give a free education. Unlike the pre-1773 school, founded by an individual or a civic community, the post-1814 Jesuit school, most frequently without a financial sponsor because of the impoverished state of the aristocracy, established its fiscal bases in the tuition exacted from students.
The Role of Business Schools in
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WALK THE TALK
SCAVENGER HUNT


Study Abroad

Final stop: Administration Building Foyer

Motto:

Societatis operarij {Labors of the Society}

Omnibus omnia {All for all}

That love might render everyone similar to himself,
he himself, we may be sure,
is time after time rendered unlike himself.

When St. Ignatius Loyola, following St. Paul, advised his own followers to be "all things to all people," *omnibus omnia*, he was recommending a policy of cultural translation of the Christian message, an imperative for accommodation that coincided with the Jesuits' way of proceeding on a profound and pervasive level.

The Society's investment in the overseas missions led its members into long-term engagements with cultures radically different from their own. However much the long period of spiritual and intellectual formation may have forged a common Jesuit worldview, and whatever unifying force there may have been in the customs, values, and goals of the Society, the encounter with the non-Christian, non-European "Other" posed a challenge to Jesuit identity. Just as Jesuits sought to transform the identity of others through their missionary work, Jesuit identities were themselves deeply affected by those encounters.

The verbal trick of the motto indicates that the emblematic mirror gives back slightly altered, even inexact, reflections: omnia *is reflected in* omnibus. *The motto also shows that this mirrored analogy has a spectator as its focus, and is meaningless without that point of reference. For the viewer, the emblem presents an enigmatic image that can be deciphered only by discovering the link between it and the apparently unrelated motto. In this case, two truths are encoded in emblem, motto, and* subscriptio: *one relative to the viewer; the other to the work of the Society of Jesus.*

Prompt 1: Read The Jesuit Motto and answer the following: What did Ignatius mean when he advised followers to be Omnibus Omnia? Give an example of this at JCU.

The Beginnings of a Jesuit Iconography

The iconography of the Society of Jesus does not begin with a picture but with three letters, the monogram IHS, which is an abbreviation of the name of Jesus in Greek: IHCOUC. The Greek letter sigma, C, was replaced by the Latin S. The name Jesus was shortened to IHS in many Latin manuscripts of the gospels beginning in the fourth century. The monogram was often employed when a person or group wanted to give expression to special devotion to the person and name of Jesus, as did Saint Bernardino of Siena in central Italy in the fifteenth century. It was the Jesuits, however, who most effectively claimed the monogram and gave it international diffusion. In so doing they made the symbol a clear statement to themselves and others of where their hearts were—or at least of where they wanted them to be.

The title page of the first printed edition of the *Spiritual Exercises*, 1548, contains the first, very simple expression in artistic form of devotion to the name of Jesus to appear in the history of the Society. The monogram appears there as a vignette enclosed in two concentric circles. Above the three letters IHS stands a printed form of the stroke that in manuscripts tied the three letters together. Under the letters is a three-petal lily, which probably symbolizes Mary, who literally stood under the cross. The three petals were soon replaced by three nails, which are usually interpreted as symbolizing the vows of poverty, chastity, and obedience. The inner circle of the vignette is surrounded by rays, which are presented dynamically as alternating between wedge-shaped and wavy forms (*Figure 1*).

The official seal of the Society of Jesus was created during Ignatius's lifetime and surely under his supervision. It differs from the title page in several regards. The H is extended upward to form a cross, the rays are missing, and a half-moon surrounded by stars, probably another reference to Mary, has replaced the three-petal lily (*Figure 2*). The original seal is still the one in use today.

Jesuit Formation

There are definite steps in a Jesuit's training, or formation, but they are anything but lock step. A short glossary of the process follows.

CANDIDACY:
One who is seriously considering becoming a Jesuit contacts a province vocation director to enter the candidacy program. Candidacy is not strictly part of the formation process, but it does allow a candidate to get a better idea of Jesuit life. A candidate might attend retreats or get-togethers with other candidates or take part in "Six Weeks a Jesuit" programs, living and working with Jesuits to experience community life and different Jesuit ministries.

NOVICESHIP:
A novice lives for two years with fellow novices and staff, studying Jesuit history and spirituality and making the Spiritual Exercises. He also works, perhaps in a hospital, a retirement home, or a grade school, for short and long stints, called "experiments." These are apostolic experiences designed to aid the discernment process. At the end of two years, novices take First Vows—poverty, chastity, and obedience—and go on to First Studies.

FIRST STUDIES:
This is usually a three-year period when a Jesuit works on an MA in philosophy, but exceptions abound. Someone who enters with such a degree might pursue a degree in another field; someone without a bachelor's degree would work on that as well as study philosophy. During First Studies, Jesuits also work part-time in ministries, perhaps in campus ministry or a homeless shelter.

REGENCY:
A two- or three-year period after First Studies when a Jesuit lives in community while working in a ministry. Traditionally, regents are assigned to teach in Jesuit high schools, but one with a Ph.D. in botany, for instance, might teach that subject at a Jesuit university, while another might be assigned to a parish or retreat house. Remember the "exception" rule; the desires of the regent and the needs of the province both come into play.

THEOLOGY STUDIES:
A time when a Jesuit pursues a master's in theology, usually at the Jesuit theologates in Berkeley, California, or Boston College. Some theologians study in Italy, Germany, or Canada, just as Jesuits from outside the United States study here.

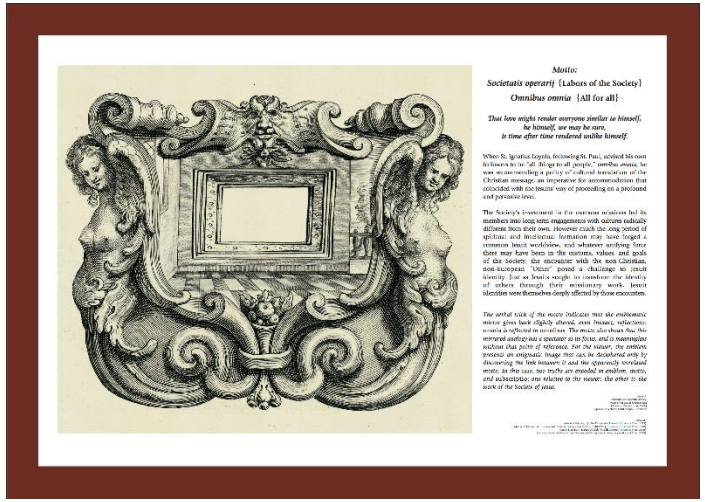
TERTIANSHIP:
About three or so years after a priest is ordained or a brother has completed studies, he will spend nine months to a year in a tertianship program.

The idea is for a Jesuit to spend time, often with a spiritual director, reflecting on his vocation as a Jesuit. He'll think about not only the last decade-plus of formation but also discern what's in store for the rest of his career in the Society of Jesus. It's a cross between a retreat and a working sabbatical that leads to Final Vows, the "official" end of formation.

Prompt 2: Read The Beginnings of a Jesuit Iconography and Jesuit Formation and answer the following: What is the significance of IHS in Jesuit Iconography?

Reflection: What was the most meaningful aspect of this activity for your team and how will it impact your future here at JCU?

Final stop: Administration Building Foyer



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Respose: All things for all people.
JCU Examples: Immersions, weekly service CSSA, Carroll Ballers, Carroll Reads, CSDI Programming and more.

The Beginnings of a Jesuit Iconography

Jesuit Formation

Response: Name of Jesus in Greek.

Reflections:

- More aware of Jesuit Heritage and History, as well as the fact that we live cura personalis for our faculty, staff and students. We want everyone's JCU experience to be about the whole person in every aspect of their development.
- Learning new facts about the heritage and getting better acquainted with campus.
- Developed a great camaraderie with our small group on a mission to learn about the Jesuit history and how we are called to act.
- Seeing how the Jesuit mission touches all areas of our campus.
- Learning more about Ignatian heritage and history, and it will help us better understand our mission.

And the winners were…

STAFF COUNCIL
JOHN CARROLL UNIVERSITY

Ignatian Heritage Week
JANUARY 27 – FEBRUARY 1, 2019

1st Place: TEAM 3

Cat Stover (Leader), Ann Buda, Lisa Heckman, Sue Isabella, Holli Roberts and Andy Welki

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Ignatian Heritage Week
JANUARY 27 – FEBRUARY 1, 2019

2nd Place: TEAM 2

Jeff Your (Leader), Reiko Simmons, Mark Waner, Leanne Tang and Melissa Yon

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Ignatian Heritage Week
JANUARY 27 – FEBRUARY 1, 2019

3rd Place (by Drawing): TEAM 6

Lisa Lewis (Leader), Trent Maverick, Mary Grace Millar and Gavin Martin

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Ignatian Heritage Week
JANUARY 27 – FEBRUARY 1, 2019

Honorable Mention

Selen Zarrelli, Salomon Rodenzo, Natalie Talerico, Aaryn Green, Colleen Treml, Kenneth Danton, Sue Miller, Kendall Miller, and Andrew Schiefer.

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Ignatian Heritage Week
JANUARY 27 – FEBRUARY 1, 2019

Thank you to all of our participants!

STAFF COUNCIL
JOHN CARROLL UNIVERSITY

Ignatian Heritage Week
JANUARY 27 – FEBRUARY 1, 2019

Presented by:

The Mission & Advocacy Committee of Staff Council:

John Brautigan, Melanie Moss, April Skurka & Brandi Mandzak

In partnership and with support from

University Mission and Identity:

Ed Peck and Diane McTier

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Ignatian Heritage Week
JANUARY 27 – FEBRUARY 1, 2019

WALK THE TALK: IHJM AT JCU SCAVENGER HUNT

Engaging the Ignatian Heritage Exhibit

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